

# *Hollywood* **studio** *Magazine*

VOLUME 10 NO. 11/\$1.00

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Where *Jaws* stopped “*Evil in the Deep*” begins

*Robert Kendall interviews*  
*Star/Producer Stephen Boyd*

**Diana Dors Fading Sex Symbol/“Chorus Line” Closeup**

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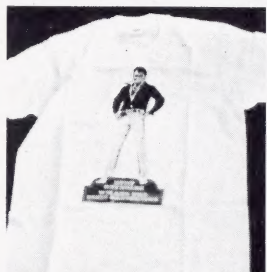
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**QUESTION AND ANSWER MAN**—HSM film buffs: Here's a column that will interest you. Kirk Crivello, with a background in movie history and a vast collection of reference material and memorabilia, will answer all letters addressed to this department. Questions on the old time movies . . . movies of the 40's and 50's . . . about the stars . . . where they are and what they are doing will be answered monthly in this column. Let us hear from you. Address: Hollywood Studio Magazine, c/o The Answer Man, P.O. Box 5815, Sherman Oaks, Calif. 91413.

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## ON THE COVER

A dramatic scene in "Fall of the Roman Empire" starring Stephen Boyd, Sophia Loren and Alec Guinness with a cast of thousands, filmed entirely in Italy in 1964.

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# Stephen Boyd's "Evil in the Deep"

## EXCLUSIVE INTERVIEW WITH ROBERT KENDALL

... "Apparently "Evil in the Deep" has shortened the distance between Amity Island and the Caribbean—and the distance grows shorter by the second! Where "Jaws" stopped, "Evil in the Deep" begins. Most spectacular underwater shark-fighting sequences ever captured on film!

Stephen Boyd is back in Hollywood doing promotion for his latest movie adventure, "Evil In The Deep," a colorful deep-sea diving adventure-thriller, filmed in Jamaica.

In Golden Films' Sunset Strip offices, high above the city of Los Angeles, Boyd commented on his latest movie, "This was one of the biggest challenges of my entire film career. I decided to do the sea-dives myself. Even though I had never done any deep-sea diving before I became immediately fascinated with it . . ."

"So much so in fact," the film's producer-director Virginia Stone smiled, "we had to remind Steve to come up for air . . ."

"I'll confess," Steve grinned, "It got so interesting watching schools of fish glistening underwater as the sunlight filters down upon them—and looking at the old sea-wreck we were filming I was completely distracted . . ."

Boyd, tanned and trim observed, "Jamaica has to be one of the most beautiful places in the world. The clean white beaches and the crystal clear waters surrounded by spectacular green mountains not only makes it an ideal movie setting but a perfect place to live."

Virginia Stone, whose "Song of Norway" and "The Great Waltz" movie musicals boast some of the most beautiful scenery and magnificent music ever put on film is proud of the first movie she has directed. "Stephen does a super job in this film—and we're already lining up another to be titled, "Mandate For Murder" to be shot in the Canary Islands."

Stephen took off his hot skin-diving top which he'd just finished posing in for publicity pictures and contributed some off-the-cuff comments on the current movie scene.



A casual Stephen Boyd relaxing between scenes.



Catching up on some mail, Stephen Boyd works at the desk in his office-den at his rambling San Fernando Valley ranch home.





"Evil in the Deep" promises to be one of the most sensational films made. Here are the Golden Films group, David Ladd, Stephen Boyd, Wendy, Emma with writer Robert Kendall in the center of the photo. The appropriate frame is the 35 inch wide jaw bone of a shark.





Stephen Boyd on the set in a candid camera shot.

so many people ignore is that of Clark Gable in 'Gone With the Wind.' There is so much subtlety in that performance. After one has read Margaret Mitchell's masterpiece 'Gone With the Wind,' and compared Gable's characterization to her written depiction of Rhett Butler can you appreciate the magnificent job Gable has done in capturing this character."

"Two really great naked performances in our lifetime have been Marlon Brando in 'Last Tango in Paris' where his soul is laid bare before movie audiences, and Dustin Hoffman's naked performance in 'Midnight Cowboy.' Both films are superb lessons in human behavior for producers and directors."

The handsome Irish-born actor enjoys playing golf and watching football and baseball games. Currently, he makes the San Fernando Valley his home, but admits, "all the world's my

"Let's just say I'm different," Reynolds insisted, "I believe in my wife, my kids, and my career—in just that order. Motion pictures were meant to entertain. Unfortunately, there has been a tragic drought lately in films for all audiences. 'Evil In The Deep' with Stephen Boyd and David Ladd (son of late film great Alan Ladd), features some of the most spectacular underwater photography ever caught on film. The deep sea-diving scenes, the shark attack, and the contest to see who can get to the sunken treasure first all adds up to exciting movie fare."

Leaning back in his black-leather chair before his dramatic all glass desk, Reynolds reminisced, "I guess I've always been interested in films. And I've been involved in sales. I've taken pictures ever since I won a Brownie camera when I was a kid. Perhaps that was where the groundwork was laid for my movie career."

Don Reynolds majored in Liberal Arts in College. After college his first job was a bank vault teller.

"Counting hundreds of thousands of dollars a day and taking home so little money myself was driving me crazy," he frankly confides. "And then I got married. We moved up to Crescent City where I went to work as a used-car salesman. The first month I made \$1,300 but the next month my sales dropped to \$20."

Continuing, he revealed, "I became involved with the local Chamber of Commerce. We set up a Crab Race, promoting Sheriffs from each county to challenge the speed of each other's crabs. We featured big newspaper ads about the Crab Contest. Combining my promotion ideas with newspaper work we soon had a 24-page newspaper going."

Next, Reynolds became a Field Publicity Representative for Proctor & Gambol Soap Co. He had to dream up new ideas for newspaper ads, and the company used 104 of his ads in one year.

"Movies entered my life when I met Art Dubs, who had shot a lot of film on his hunting trip. Art felt this could be made into a movie and invested \$150,000 to produce his own picture. He hired me to develop a newspaper campaign for his film and the picture cleaned up at the boxoffice, taking in \$15 million. Art Dubs took in 35% of this—but I was still working on a weekly wage. I was, of course, glad the picture had scored, and felt I had done my part with a big promotion campaign. But I knew I now wanted to be a producer myself."

"Making the move into picture production was no easy thing. I talked it all over with my wife Pat. She was wonderful about listening to my



Left to right, John Hess, Donald Reynolds and Joe Mass. Associated with Stephen Boyd in the new film.

"I enjoyed 'Alice Doesn't Live Here Anymore' very much. Ellen Burstyn is probably one of the finest speaking actresses in the English language."

"Also, I'm impressed with the acting of Robert Redford and Dustin Hoffman in 'All the President's Men.'"

On analyzing good acting, he noted, "If any member of the audience has to work with the actor—that actor is giving a poor performance. Good acting captures the audience—and holds them spellbound in what is happening. It is both sensitive and subtle."

Boyd has his own personal favorite list of all-time film greats. Right at the top of the list, he places Spencer Tracy, Frederic March, Paul Muni and Gary Cooper. Pausing thoughtfully, he later continued, "A performance that

sound stage." Boyd has appeared in some of Hollywood's most entertaining and spectacular films—among them, "Island In the Sun," "The Best of Everything," "Ben-Hur," "The Fall of The Roman Empire," "Genghis Kahn," "The Oscar," "Fantastic Voyage," "The Bible" and a series of international movies filmed in Europe, and now the latest entry in the shark sweepstakes, "Evil In the Deep" filmed on location in the Caribbean.

Don Reynolds, Golden Films Distribution Co. executive, who is handling release of "Evil In The Deep" is an energetic, optimistic man who works in Hollywood all week long, but flies to Prescott, Arizona every weekend to be with his wife Patricia and their children.



# Hollywood studio Hall of Fame Magazine

by Robert Kendall



Stephen Boyd and Hope Lange in 20th Century-Fox's presentation of "The Best of Everything."



Race to Death . . . Stephen Boyd as Messala pulls ahead of the field in this scene from Metro-Goldwyn-Mayer's "Ben-Hur."



Stephen Boyd and Charlton Heston in the epic film, "Ben Hur."



Doris Day, Stephen Boyd, Jimmy Durante and Martha Raye, star in Billy Rose's "Jumbo" an MGM Children's Matinee presentation.

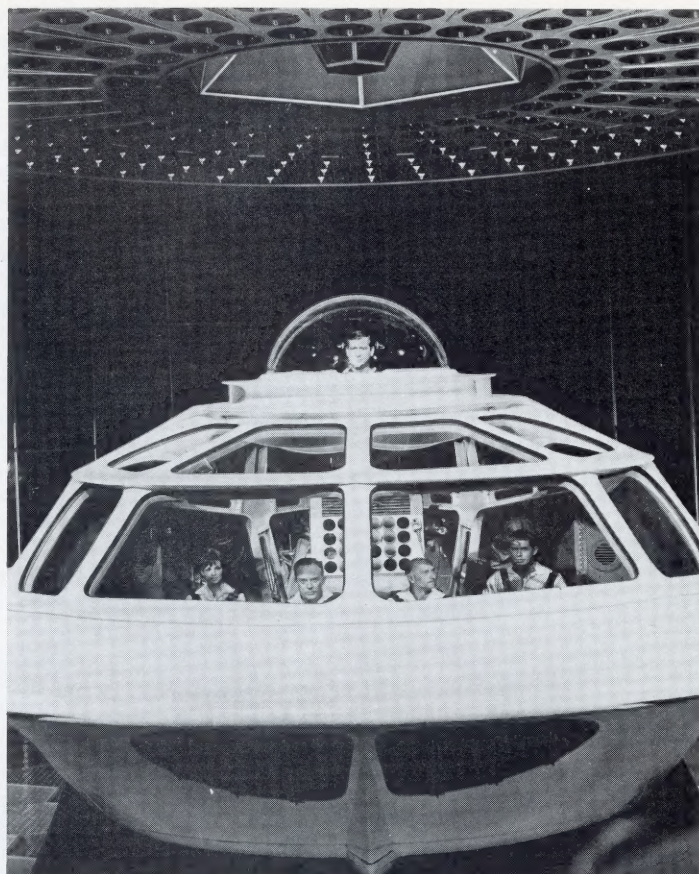


Stephen Boyd and Juliette Greco star in an ABC T.V. movie, "The Big Gamble."





Stephen Boyd plays the powerful leading role in "Seven Waves Away." The story of 26 survivors of a wrecked luxury liner thrown together in a battle for life in an overloaded lifeboat.



Stephen Boyd has done his share of science-fiction movies. Here he stars in "Fantastic Voyage."



Portraying the defiant King Nimrod, builder of the ill-fated Tower of Babel, in "The Bible."



Stephen Boyd in a leading role in MGM's spectacular film "Fall of the Roman Empire."



## MEET THE HSM STAFF

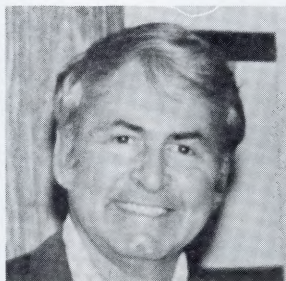
proudly presents its staff of professional writers who are all closely associated with the Movie Industry in Hollywood. Regular contributors to HSM, they bring our readers a wealth of well written factual material, personal interviews, an up date on stars you have known and loved for years plus hundreds of exclusive photographs that you will not find elsewhere.

Lee Graham is where the action is! His widely read report on Hollywood happenings and people is syndicated in twenty-three publications.

Born in New Mexico, Lee grew up in Texas and was graduated from Texas Tech. He did post-graduate work at Notre Dame.

A former actor, Graham accepted a job in 1960 as leg man and ghost writer for the late Cobina Wright with the Hearst papers. Upon her death in 1970, Lee began writing under his own by-line.

Today, friend and confidant of the stars, Lee is a familiar and welcome figure at Tinseltown opennings and parties. His timely "On The Scene" at exclusive Hollywood events plus his "Man About Town" are regular features of HSM.



LEE GRAHAM

TEET CARLE has been writing since he started at age 14 as a cub reporter on William Allen White's Emporia (Kansas) Gazette. In 1924, he graduated from USC where he was editor of the Daily Trojan. After a year in newspaper work, he organized the sports publicity department to plug Trojan athletes and two years later, September of 1927, began 40 years as a movie studio publicity writer when he joined Paramount. He was publicity director at Paramount for ten years (1950-62) and later handled movie publicity at MGM, 20th Century-Fox, United Artists and independent producers and Indy PR firms.

Teet was an early president of the Publicity Guild, served six years on the board of the Academy, was voted publicist of the year in 1969 and was briefly author of several published mystery novels. He has been a contributor to STUDIO since he retired in 1968.



TEET CARLE

An avid movie fan since the early days of silent films, Jess Hoaglin migrated to Hollywood from Illinois and soon became totally involved in the motion picture industry . . . starting out by writing columns for his hometown newspaper . . . operating his own fan mail service and eventually joining one of the top Public Relations firms on the West Coast, which enabled him to continue his writings. Today Jess spends most of his spare time setting up interviews with many of the great silent film stars whose stories appear in this magazine. He has emerged as one of the top authorities on the whereabouts of the stars of yesterday. Jess's "Down Memory Lane" has been one of HSM's most popular series. His next feature story on the noted actress Ann Harding will appear in the October issue. △



JESS HOAGLIN

Robert Kendall, a hint of fire smoldering in his eyes, emits a clue to his Greek ancestry. He grew up in Battle Creek, Michigan and after graduation from school, declined going into a family business and headed for Hollywood where he replaced Sabu in "Song of Scheherazade" and subsequently appeared in several TV and motion pictures.

Bob's multi-facted personality has pulled him in several directions. A search for the deeper meaning of life led him to spend three years studying for the ministry. Then he lectured before deciding to become an English teacher. Teaching led him into becoming an author and world traveler. Now, as a free lance writer, Bob spends a good deal of time investigating different cultures which brings a great deal of depth and feeling into his articles. His generosity in helping unknown writers get started is well-known in the industry.



ROBERT KENDALL

Kirk Crivello is a regular contributor to Hollywood Studio Magazine with his "Passing Parade" of stars of yesteryear and many special features. Kirk's avocation over the years has been the movies and its stars. His vast collection of books, reference material and movie memorabilia has contributed to his knowledge on the subject. Watch for his new feature "The Question and Answer Man" where he will answer all inquiries concerning the stars, where you may find certain information or put you in touch with other subscribers who may help. Send your questions in. Kirk is also a writer and columnist for various movie publications such as Films in Review, Focus on Film, After Dark, etc. He recently collaborated with Ken Murray on "The Body Merchant" and is currently at work on his first book, "The Tragedy Girls."



KIRK CRIVELLO

LARRY KLENO lost his heart to the movies at the age of six and his love and respect for the film industry has grown over the years. He has written countless articles for Hollywood Studio Magazine as well as for many other publications in this country and abroad. Larry is the president of a personalized service (which he founded ten years ago) for members of the acting profession and his clients range from Academy, Emmy, Tony and Grammy Award winners to promising newcomers. He has never betrayed a confidence and has endeared himself to many for this rare and honorable trait. A "human dynamo"—Larry is presently at work (designing and writing) a book concerning the professional work of a major star . . . and is quick to point out that it "is in no way autobiographical or just another 'films of' type study." He is currently interviewing directors, producers and other film dignitaries in connection with this project. Never idle, he is also outlining the prospectus for his first novel—a nightmarish tale—with a filmland setting.



LARRY KLENO



# The Question and Answer Man

Kirk Crivello

**THE ANSWER MAN**—Here's a brand new column for HSM subscribers and readers by film historian Kirk Crivello, whose articles are also a regular feature of HSM. We invite you to write in any questions concerning the movies or stars that you may wish answered. Deadline the 25th of month for the next publication. Write to Hollywood Studio Magazine, c/o The Answer Man, P.O. Box 5815, Sherman Oaks, Calif. 91413.

**Q.** Could you please tell me what became of the young actress involved with Robert Mitchum's marijuana bust in the late 1940s? V. McD., Van Nuys, Calif.

**A.** Her name was Lila Leeds and the newspaper accounts of the arrest at her Laurel Canyon home were so sensational it completely destroyed her career at only 21. Today it would be buried in small print on the back pages. Following a showy debut as the sexy secretary in *LADY IN THE LAKE* and as an Eurasian girl in *GREEN DOLPHIN STREET*, Warner Bros. assigned her the second lead in *JOHNNY BELINDA* and while being fitted for costumes was informed Jan Sterling had the role. Frank Borzage's *MOONRISE* brought her excellent notices but by the time of its release no studio would hire her. Today, the still attractive Lila has her head together and operates a thrift shop on Melrose Avenue in Hollywood.

**Q.** I heard that Lorna Luft was going to do a live concert in London soon. H.Z., Los Angeles.

**A.** Apparently, Lorna's engagement at the Palladium was not the success the talented singer hoped for but nevertheless she's made a permanent move to foggy old London town.

**Q.** I don't hear of President Ford's son Jack hanging out with the rock stars anymore. Was it for political reasons? R.R., Reseda.

**A.** A number of people used Jack for publicity including headline crazy Bianca Jagger and her equally publicity hungry friend, Andy Warhol—it soured Jack on the glitter crowd company. The pressure to appear with rock musicians now seems to have passed on to the President's youngest son, Steven.

**Q.** I keep reading Rhonda Fleming was nominated for a supporting Oscar for the Zelznick movie, *SPELLBOUND*. Is that true? R.L., Pa-coima.

**A.** No. The 1945 supporting nominees were: Eve Arden in *MILDRED PIERCE*, Ann Blyth in *MILDRED PIERCE*, Angela Lansbury in *THE PICTURE OF DORIAN GRAY*, Joan Loring in *THE CORN IS*

Lila Leeds was often rumored to be on the verge of playing Jean Harlow in a film life-story. The cool blonde beauty's career was completely destroyed when she was arrested with Robert Mitchum for a small possession of marijuana in 1948.

Lila Leeds at the time she was still regarded as one of the brightest new stars in Hollywood: as Audrey Totter's secretary in MGM's *"Lady in the Lake"* ('46).



*GREEN* and Anne Revere won for *NATIONAL VELVET*. The "nomination" was added to Rhonda's biography around the time of her "comeback" on Broadway in *"The Women"* 1973 rival.

**Q.** What was the show-stopping number that Betty Garrett did on Broadway during the war? D.S., West Hollywood.

**A.** The song was "South America, Take It Away" from *CALL ME MISTER* (1946) for which she received the Donaldson Award for best musical comedy performance of the year. Betty recently completed a very successful engagement at the Westwood Playhouse with her show, "Betty Garrett and Other Songs."

**Who Has Mickey or Judy in Color?**

Is it possible to purchase a color photograph of *Mickey Rooney* and *Judy Garland* in a scene still from one of the following movies? : *Strike up the Band*, *Girl Crazy*, *Babes in Arms*, *Babes on Broadway*.

Jennifer Fogleman, 1605 Kent Road, Camp Hill, Pa 17011.

**Wants Frances Farmer Portrait**

I am wondering if you have any stills/portraits of Frances Farmer for sale. I'd like very much to see a feature on her in Hollywood Studio Mag. I enjoy the magazine very much.

Sincerely, David McCain, FPO, P.O. Box 335, San Francisco, California.

*Ed Note:* Sorry, no material on Frances Farmer.





Diana, nicknamed "Swinging Dors," had everything going for her in the fifties when she was one of the world's most publicized women.



British beauty Diana Dors plays a racketeer's girlfriend who falls in love with Victor Mature in "The Long Haul"—1957



# DIANA DORS FADING SEX SYMBOL

By Lee Graham

Blond and beautiful "Swinging Dors" has everything going for her and she was one of the world's most widely publicized women.

She started in films like "The Unholy Wife" with Rod Steiger twenty years ago. Today she takes any role she can get.

Shortly after Marilyn Monroe became famous, producers decided they wanted more of the same mold, which brought us Jayne Mansfield and Mamie Van Doren. Then, from England, RKO gave us Diana Dors.

Diana became a familiar figure in the tabloids. She pouted her way through such forgettable films as "I Married A Woman" and "The Unholy Wife." She also became a typical star of the era, with a Rolls, her own plane which she piloted, a swimming pool (shaped in the letter "D"), and a divorce from her second husband, Richard Dawson.

Then the bubble burst! RKO folded, leaving her with a lawsuit against them, and that was the end of her Hollywood career. Adding to her unhappiness was the fact that her two sons by Dawson chose to live with him in Beverly Hills.

She married actor Alan Lake and had a son, now six years old. Her years of high living left her broke and she was forced to file a bankruptcy petition in London. Last year she was hospitalized with meningitis, but she has recovered.

Today, at 46, Britain's sex symbol of the fifties recalls her days as a Hollywood blonde, "I represented a larger than life character . . . detached from reality."

(Bottom left photo) "The Unholy Wife" starring Diana Dors and Rod Steiger, an RKO Production, 1957.



# Whirlybirds of Emulsionland

By Gary Crandall



It can hover but it still can't park without a dime for the meter. David Jones, cameraman for Continental Camera Systems, does some fast talking during the filming of a Ringo Starr commercial.



Getting some action footage for a "Mannix" episode. This was shot at the Disney Ranch in Newhall.

"You've got a great flick there, J.B.—Monster gorilla falls in love with a blond. Surefire. But you need some close-ups while he emotes. You know—full-screen."

"How do you get a close-up of a mile-high gorilla?"

Hollywood magic to the rescue. At Van Nuys Airport is the answer—National Helicopter Service and Continental Camera Systems—a wedding that's gotten many directors off the hook and given movie goers some dazzling shots of gorilla tears on the silver screen.

The helicopter has revolutionized movie-making. Go anywhere, do anything angles give marvelous vitality to the screen image. But, as anyone who's made jiggly home movies knows, the camera needs a very smooth platform and helicopters have an awful lot of vibrating parts.

Enter Bob Nettmann—the man who designed the Continental camera platform now used round the world. Bob used to work for Tyler Camera systems—the first ones in the business—but he soon became restless to improve the equipment. As Tyler was the only game in town they had gotten a bit complacent about upgrading the product so Nettmann decided to do it on his own.

When his first design hit the market it was an instant success—largely because it meant movie-makers now had a choice. It was also a neater, simpler unit.

His camera mounts are feather-light to the touch—able to absorb all vibration from the helicopter—zoom, pan, tilt and generally give cameramen all the flexibility they have on the ground. Plus—and it's a mighty *big* plus—that aerial dimension.

National Helicopters has a fleet of 14 choppers it uses for a variety of purposes from filming to firefighting. The stars of the fleet are 5 Jet Rangers—turbine powered with a 400 hp Allison engine, fast (130 mph cruising speed), and quiet. They're used as often as props in the movie as much as for filming it.

To look at one up close gives you an appreciation of machinery. To fly one is a dream, according to Steve Sirk, one of the main pilots for National. With 3900 hours in helicopters he should know. He learned courtesy





The popular *Jet Ranger* helicopter used for aerial filming. This one houses a video system.

of U.S. Army and now does a variety of jobs besides movie-making. His favorite is fire-fighting for sheer challenge. "It taxes your ability to the utmost—landing crews in tight spots and making drops of retardant on the fire", says Sirk.

For movie-making the key ingredient is the pilot. The pilot has to have a knowledge of filming so he can anticipate each shot—keeping the camera from panning into the plane, giving the cameraman the most flexibility. "The pilot has to have at least a 1000 hours of flying time for this work," says Steve. "Flying the thing has to be second nature so you can concentrate on the filming."

Which brings up another interesting quirk about filming from a helicopter. "There are 2 types of aerial cameramen," according to John Carroll, V.P. of Continental Camera, "the professional and the white knuckler." It seems there's an impulse to grab the controls too tightly when the 'copter tilts and the cameraman is dangling several hundred feet above the nearest patch of earth. This unsettles those who are not at peace with gravity and gives their work that home-movie touch. It also tends to keep aerial filming to a select few.

Despite this the demand in movies for that birds-eye view keeps them busy. Recent credits include "The Man With the Golden Gun" (James Bond), "Break-Out", "Black Bird", "Six Million Dollar Man", "McMillan and Wife", "Disney World" and everything



Filming the *Queen Elizabeth II* for a Cunard Lines commercial. The helicopter is a jet-powered Alouette.

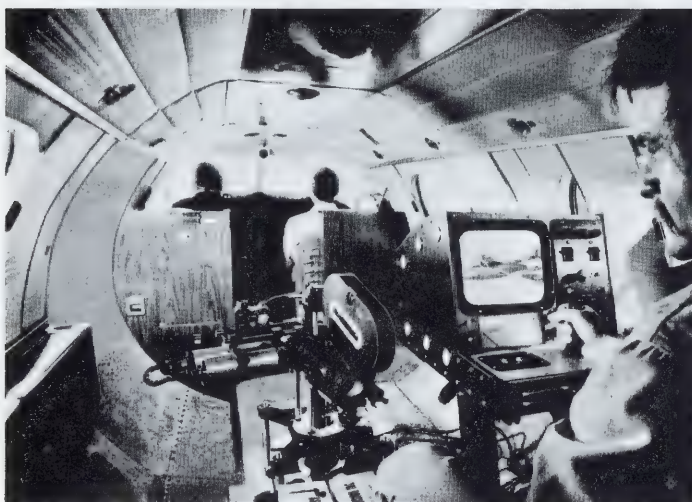
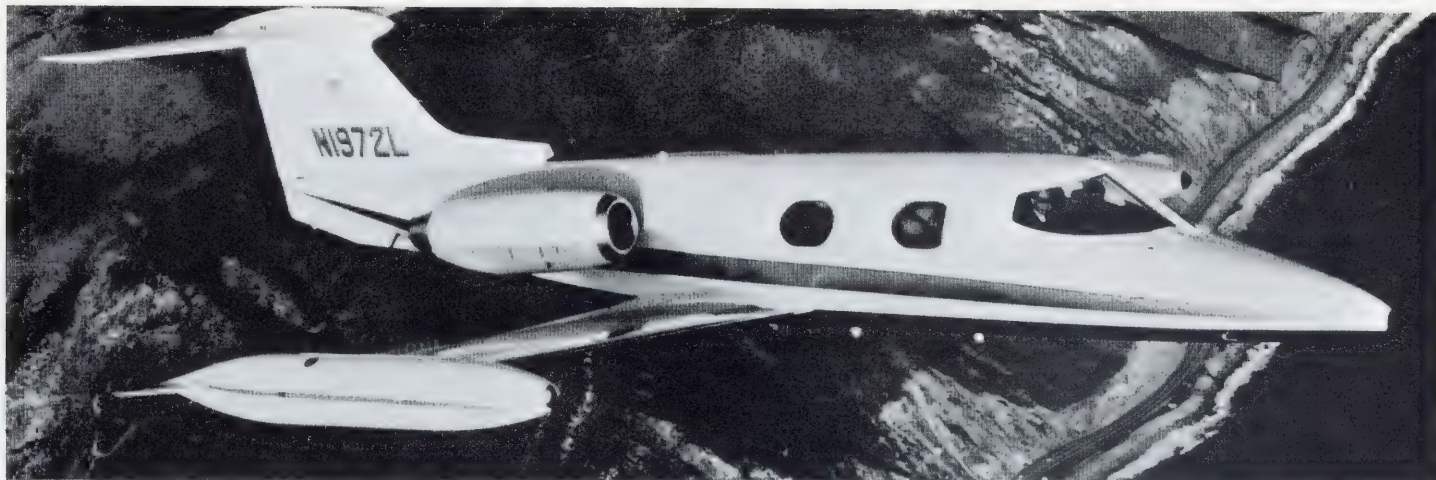
in commercials from Minute Maid to Magic Mountain, from Porsche to Panasonic and even N.A.S.A. and the I.R.S.

"About 80% of the commercials you see are shot by us. Mirage Lake is used a lot for those commercials", notes Carroll. "These helicopters can fly so close to the ground—2 or 3 feet—most people think the shots are from another car." That is until the zinger at the end of the commercial when the camera suddenly swoops dramatically upward.

Evil Kneivel's spectacular river leap was also covered by National and Continental—and beamed live from the helicopter to 17 different countries.

Among other projects that use the versatility of the helicopter is the installation of an immense birdfeeder in a remote area for use by migratory birds. Migratory commuters are also sometimes plucked from their backyards (outside the county at least) for a traffic-free hop to International Airport. But these extra-car services may not be for the average commuter at





The Astrovision System installed in a Lear Jet. The camera is controlled remotely by a cameraman with a T.V. monitor. The pilot also has a monitor to gauge his position.



The helicopter mount that gets those dazzling shots from the air. This is set up with a 35mm camera and zoom lens. The silver box is a video system that monitors everything shot on film for quick replay.

\$250 an hour.

One of the nice aspects of a helicopter is its ability to land safely even without motor power. It's called autorotation. Just push in the clutch and the blade free-wheels enough to make a landing. In fact the FAA requires helicopter pilots to make such landings yearly for their license.

National, Continental and neighboring Clay Lacy Aviation are now setting up a *one-stop* shop for aerial camera work—combining their helicopter facility with Clay Lacy's fleet of Lear Jets.

The Lear Jets are already used in conjunction with Astrovision—a system developed by Nettmann for 600 mph aerial photography. It shoots through a periscope projecting 4

inches out the bottom and top of the Lear Jets and has been used for filming such colossi as the Concorde SST. The Concorde likes to fly fast and before Astrovision it would have been virtually impossible to get the angles they wanted. (The system can pan 360° and tilt up and down 46°). Filmmakers had learnt hard lessons trying to get head-on shots of 747's from old converted WORLD WAR II BOMBERS. The vintage B-25 bombers blew cylinders in valiant attempts to achieve 250 knots.

But with Astrovision fast planes can be filmed easily with motion picture, still or TV equipment. "Clay Lacy is the only man I know who can 'crab' a Lear Jet—make it go sideways like a helicopter", says Steve Sirk of Lacy's

adept film work. Lacy started flying at the age of 12, was a pilot for United Airlines, and for his "busman's holiday" zips around pylons in his P-51 at air races.

With the merger a good corner of the market in aerial filmmaking is located at the corner of Van Nuys Airport, just a quick whirlybird hop from Hollywood.

As token of their esteem for Emulsionland, National Helicopter Service has preserved one of the momentos from their past assignments—the Batwings off the Batcopter of that famous dynamic duo. With even Gale Storm re-runs on T.V. you never know when you might have to bring those Batwings out of mothballs. Δ



What sells a movie?

How do publicists really work?

This and more is interestingly told by famous publicist, Teet Carle who was with MGM and various Studios when 'it all happened.' A series of four articles taking HSM readers thru the days of radio, television and up to the present will appear in the succeeding issues of HSM. Watch for them.

## So What's the Handle?



This close-up of Elizabeth Montgomery in "Bewitched" landed on the TV pages. This photo was purported to be the fifty millionth frame made from the series. "Figures fit well into headlines," points out Carle, and a vast amount of publicity followed.

BY TEET CARLE

Smart publicists discover early in their careers that any editor is, after all, human. Invariably, he has a sense of humor which he enjoys having stimulated. Fresh angles to stories intrigue him. So a publicity writer works to spark the unusual and human interest. A colorful "handle" to a story may assure that the story will be printed. And read. Perhaps it may even sell a few tickets.

Among the simplest attention-grabbers are facts and figures. Like numbers. For instance, a character actor is signed for his *fiftieth* role or is celebrating a *third* of a century. A young actress gets a *first* screen kiss or a sex symbol her two-hundredth. A super epic fills its *75th* featured role. A singer records his 45th album. A theatre sells its one millionth ticket to

a hit movie. A female star will wear 135 different outfits in a film. Or a dancer winds up *three weeks* of daily rehearsals for a big number.

Figures fit well into headlines, readers remember them, especially if they are round numbers.

During the latter months of production on "Bewitched," a two-column picture of Elizabeth Montgomery landed on TV pages. The close-up was purported to be the fifty millionth frame made for the series. How better to demonstrate that this show was a hit?

Coincidences always delight editors and readers. Such "oddities" as the following will always get into print: an actor who wrote reviews of campus presentations during four years of college, gets his best movie role to date—as a Broadway drama critic.

A nude dancer in a Las Vegas show

landed a role with Julie Andrews in "Star!" and played her entire part in gowns covering her fine body from chin to ankles.

Reverse that, and maybe a high fashion model could play a role wearing a single garment, a mail-order gingham frock.

A minister's daughter might play a Salvation Army lass or the son of a Manhattan policeman portrays a Western sheriff.

Cousins get cast as sisters or brothers play cousins.

A champion swimmer has her best movie role as a girl who drowns because she can't swim.

How well Hollywood press agents have beaten drums because a singing star does a dramatic role without warbling a note. Among them: Shirley Jones in "Elmer Gantry," for which she won an Oscar.

I never shied from concocting coincidental oddities because I experienced one, but could never use it (who cares about a publicist?). During "Get Your Man," my first assignment on a Clara Bow movie, I was posing her for informals on the set representing a library. I asked her to hold open a book. She took one from the shelves, looked inside and asked, "Is Cecil Carle of Emporia, Kansas, any relation of yours?" I thought it was a gag, that somehow she had learned my real name. But the psychology text she held had been mine before I sold a lot of old tomes to a bookstore. Paramount had bought up a few thousand old books to dress sets. She had chosen one of mine!

So I always had admiration for a fellow publicist, Jerry Hoffman, who could get front page boxes in the trade papers when he cast (fictionally) one Al K. Hall to play a drunkard in one of Jerry's movies. Gals named Reed and Wright were reported to portray school teachers, Redford (Red) Rooster was cast as a chicken farmer and two maidens named Miss Hunt and Miss Peck, who could not type, were chosen to play stenographers. Which



reminds me that, when I was a reporter of 20 back in Kansas I covered a Safe-and-Sane 4th of July celebration put on by a leading citizen whose name was Bang.

Stories based on ethnic characteristics usually are avoided by press and press agent alike. But every publicist who ever worked with cinematographer James Wong Howe got printed a revival of a true story about Jimmy. This Academy-winner cameraman opened a Chinese restaurant in the Valley. A commercial photographer came to snap pictures of Howe in front of the eatery. The guy was having trouble lining up the photo when Howe asked him why he didn't try using a wide-angled lens.

"Look," said the indignant snapshotter. "If you'll tend to your friend's rice and let me do the picture-making, we'll get along fine."

Today's publicists seek ways to emphasize the common touch of stars. Once, show business believed in complete glamorizing of screen idols to the point of deifying them. Actors and actresses often became untouchables. They were put on pedestals as glittering images surrounded by diamond-sprinkled clouds.

One story reported that Sarah Bernhardt, while on a tour of the United States, demanded payment in gold of \$500 after every performance. Now that is *regal*. High level in a different way than the reputed daily baths in milk by Anna Held. Tags of queenly proportion were hung on great film ladies. You can't cover more territory in adulation than "America's Sweetheart," which was how they described Mary Pickford. Whether it was "The Face," "The Body," "The Platinum Blonde" and "The It Girl," titles had an aura of a crown bestowed by loyal subjects. Only one threatened to damage a star. Lew Cody was dubbed "The Butterfly Man." It was to the credit of his personality that he survived that appellation.

The same show business that once begged the public to worship its gods and goddesses now exert effort at soft-peddaling the royal image. In fact, great lessons in seeking the common touch can be learned from the humanization trend in stories about England's royal family.

In another era, god-like figures of stage and screen could induce idolatry even about their weaknesses and morals. Stars like the handsome, dashing John Barrymore could make a virtue out of getting so bombed out of the skull through guzzling booze that it was considered cute and charming for him to get into public escapades. Today, much more understanding and identification comes to someone like Dick Van Dyke when he relates his

recovery from alcoholism.

When those nude calendar photos of Marilyn Monroe came to light, the era was one when scandalous behavior could easily put a stamp of disapproval on one of MM's bare haunches. But she won the hearts of gals as well as guys when she said she posed naked because she badly needed eating money.

Miss Monroe became a sex symbol instantly and there were innumerable press-hens who tossed barbs because, at first, she had neither the money nor know-how to dress in exquisite sensual taste. When one columnist said Miss M. wore a dress that looked like a crumby potato sack to an affair, her publicist at 20th Century-Fox, Roy Croft, saw a "handle" that got MM more attention than the nudity.

He cut appropriate holes in a new potato sack and stuck her delightful legs, head and arms from them to obtain a series of photos which went out captioned, "She even looks great in a potato sack." How much more of a common-touch can you find for a Sex Goddess?

Money publicity, once considered necessary to show the importance of quality of a commodity like a movie or a star, no longer is popular among movie press agents. It is hard for a hard-working ticket-buyer to comprehend that an actress might be worth a million dollars a movie. The usual reaction is, "She, and the movie, better be superior to deserve my hard earned bread."

Avoidance of playing on the salary angle is found almost every time a college athlete these days is signed for professional sports. Invariably, news stories state that neither athlete or team owner would reveal terms of the contract.

Publicists often find commonplace objects ideal as handles for stories that get newspaper space. This is especially so when there is an unusual or amusing treatment of something that is an accepted part of a reader's life. The possibilities are limitless: pets, toys, food, weather, haircuts, dandelions, fleas, plumbers, chewing gum, grasshoppers, caterpillars and lightning bugs.

Few editors can resist interesting stories about sneezes and warts, noon-day naps or bee-stings. The most fun I ever had out of a publicity gimmick concerned the subject of cold sores on a lip.

One day on the set of a "program" picture at MGM, director Richard Thorpe bemoaned the fact that the leading lady, Florence Rice, had come to work with a full-blown cold sore on her upper lip. No make-up efforts could dim the flaming color or reduce the swelling. He said cold sores were



Mary Pickford was always billed as "America's Sweetheart." You can't cover more territory in adulation than that!

PHOTOS COURTESY WALTER VIER

major problems for things so small. He would have to set up every scene to avoid close ups for Miss Rice or to keep her face forever turned in one direction. Such problems for a tight schedule could be nerve wracking.

The subject was one for all mankind—or young womanhood. How many maidens have wept in anguish at the blossoming of a cold sore on the night she was headed for the junior prom? Even brides on the wedding night have cursed those little "glowing beacons."

So I wrote an amusing story about how a small thing could disrupt movie production. I quoted Thorpe as saying that a quick cure for cold sores could be worth \$50,000 to a harrassed director.

The late Harold Heffernan, of North American Newspaper Alliance, used the story as a lead to his syndicated column. Neither Harold nor I anticipated the public reaction. He and Thorpe were deluged with letters from readers who had pet (and weird) cures for cold sores.

The suggestions were so fantastic that I furnished Heffernan with a follow-up story listing some of them. It was a field day in publicity for Miss Rice, Thorpe and MGM.

I spent subsequent years looking for what I called "Another cold sore story." And quoting a limerick one reader in Tulsa had sent in:

It's easy enough to be pleasant,  
When you're feeling gay and flip.  
But the girl worth while  
Is the girl who can smile  
When she has a cold sore on her  
lip. Δ



# D making millions on Family Movies



Battling the snow—seven alone came across the continent in the Doty-Dayton production "Seven Alone"



Family Portrait—This is at the start of the long trek in the stirring movie "Seven Alone"



A break in the long across country trek during the movie "Seven Alone"—Doty-Dayton Productions



Two friendly people waiting to greet travelers in "Against A Crooked Sky"—Doty-Dayton Productions



Richard Boone, Stewart Peterson, and Shannon Farnon in a scene from "Against A Crooked Sky"

By Robert Kendall

Ever wonder what happened to family movies? Wonder no longer—for Doty-Dayton film company has stepped in to fill the gap, and has cleaned up with such recent hits as "Where The Red Fern Grows," "Seven Alone," "Against a Crooked Sky," and now—"Pony Express."

The other day in the offices of Doty-Dayton, Lyman Dayton, company head granted an interview and spoke with pride about his organizations achievements, and the short time in which it has all taken place.

"We recognized the need existed for movies that people could take the family to," he explained with enthusiasm, "and we've scored ever since our first film—"Where the Red Fern Grows" which tells the story of a young boy who develops into maturity. People of all ages liked it, and with the millions we made on that film—we moved on to our next picture."

"What was your second film?" I asked him.

Dayton continued, "We did a true story of a 13 year old boy named John Sager who in the year 1843, along with his brother and sisters set off on a hazardous 2000 mile trip along the Oregon Trail."

"And the box office response?"

"It surpassed even our highest hopes," he continued, "The public is not only ready for family films—but willing to see them in the first-run showings. We've developed our own distribution setup to streamline distribution. And we have our own publicity team which coordinates releases with the films release date."

A brief trip through Doty-Dayton's San Fernando Valley offices indicated just how busy the company is sending out its films, its publicity, and planning new films for the future.

Lyman Dayton explained other fascinating features of his organization's unique operation.

"We research what the public wants, as well as the best marketing approaches. We leave nothing to chance. Movie making is a business—like any other business."

"Against A Crooked Sky" with Richard Boone and Stewart Peterson, while "SEVEN ALONE" stars Dewey Martin, Aldo Ray, Anne Collings, and again Stewart Peterson who scored in "Red Fern."

"We are especially hopeful of our newest film set for release," Dayton smiled, "It is called "Pony Express," and tells the story of the problems the Pony Express Rider faced at its origin. It was filmed in Texas and tells of the Pony Express coming across the trail, and how when one man is found dead on the trail, the other man continues on to Nevada. Again, it is based on a true story. Truth is stranger than fiction!"

"Pony Express Rider" stars Stewart Peterson, Slim Pickens and Joan Caufield.

It is a happy coincidence that in the San Fernando Valley two major film makers specializing in family entertainment exist—Walt Disney Productions, and Doty-Dayton Productions.

"We're facing our future with optimism," Lyman Dayton insists, "And why not? We've proved people will come back to the movie theaters when you give them what they want to see." △





Man About Town Graham and Mike Connors at "Krekor Ohanian Night" at the Beverly Hilton where the actor was honored by the Armenian-American Community of L.A. (Photo by Yani Begakis).



Bob Fallon, Debbie Reynolds and Sue and Jimmie Baker—all working for Debbie's Hollywood Motion Picture and TV Museum—at Pip's fund-raiser. (Photo by Gloria Luchinbill)

## Lee Graham's Man about Town

Tony Orlando has been shattering records every time he plays the Riviera in Las Vegas with that great mixture of ragtime and vaudeville musicomedy. It was a lucky day six years ago when Tony, reluctantly, recorded the lead vocal on a background track of "Candida" with two young black beauties, Telma Hopkins and Joyce Wilson, who called themselves Dawn. That was the beginning. Three years ago they recorded the sensationally successful "Tie A Yellow Ribbon 'Round the Ole Oak Tree." It's been Blue Ribbon time ever since.

Life for Tony hasn't always been this smooth. He took on the responsibilities of marriage when he was only 19. His wife, Elaine, four years older, had a baby son by a previous marriage, so it was instant fatherhood, with still more responsibilities. With show business so precarious, Tony was forced to quite performing, and work for a New York publisher for \$125 a week. He had worked his way up to general manager in charge of music at CBS before his magical teaming with Dawn.

After the smash Riviera opening, we visited briefly with the Orlandos in Tony's dressing room, where Elaine

was pressed into service as a barten-dress. The happiness of the Orlandos of Encino has been even greater since the birth of their son, John, five years ago. Tony, with the same warmth off stage as on, says, "Elaine's fabulous ... I like flirting and I dig women, but none could compare with Elaine."

\* \* \*

His "one regret" was in changing his name, Mike Connors confessed when the Armenian-American Community of Los Angeles honored him with Krekor Ohanian Night at the Beverly Hilton.

MC Richard Crenna has been a friend of Krekor's since he gave up law studies to become an actor, and became "Touch" Connors for his movie debut in "Sudden Fear" with Joan Crawford.

Surprise guest Marty Allen, at a loss to understand how Connors could be married to the same woman 25 years without a hint of scandal, reasoned, "He's either senile or gay."

His father, who died when Mike was 16, was an Armenian lawyer who survived Ataturk's purge of non-Moslems living in Turkey, and joined the mass migration of his countrymen

to California. The family settled in Fresno, where Mike remembered "The only prostitute in the community was a virgin."

\* \* \*

"Get the rolls out of the filing cabinet," Steve Allen yelled to Martha Raye. He was only half-kidding. Richard Hendrick hosted a unique dinner-theater party honoring Martha at the Valley office of Panavision, of which he is vice-president. A bar was set up in the hall, dinner was served in the executive offices with desks, typewriters, etc. pushed aside to make room for dinner tables and chairs. Afterwards, we adjourned to Panavision's projection room for a showing of Martha's favorite of all her films, "Monsieur Verdoux," with Charlie Chaplin.

Friends were surprised to see Rock Hudson, as he had been scheduled to tour with "John Brown's Body" through September. The show folded in San Francisco. Rock and Martha became good friends when she did a "McMillan and Wife" segment. Unlike his serious TV image, Rock revealed a wonderful sense of humor.

\* \* \*

Debbie Reynolds leads a busy life. The day after she jetted in from her Desert Inn engagement in Vegas, she taped the Bob Hope Bicentennial special, then rushed home in time to change clothes to be hostess for her pet project, the Hollywood Motion Picture and Television Museum, at a fund-raising carnival at Pips.





Zero Mostel is apprehensive about Chinese food at Jade West luncheon promoting play about orthodox Jews, "Fiddler On the Roof" at the Shubert.

A Chinese buffet was served, guests danced and played roulette or blackjack for prizes donated by Beverly Hills merchants who wanted to help the Museum.

Among those doing their bit for the Museum and Debbie were her son, Todd Fisher, with teenage date, Donna Freeberg; Rochelle Hayes and George Montgomery, Gail Landrez and Jim Bailey, Phyllis Diller and Tom Hartzog (next to Debbie, he made the largest purchase of MGM memorabilia at the 1970 auction), Cynthia Hayward and Glenn Ford, and Patsy Kelly who left early the next morning with Jane Powell on a summer tour of the mid-west in "Irene."

\* \* \*

We were off to see "The Wiz!" And what a magical night. The magic continued at the Music Center with a gala soiree at the Pavilion hosted by Twentieth Century-Fox vice-president William Immerman. Twentieth financed the show on Broadway, even though they won't be making the movie version—too costly.

What a turnout! Jade-eyed Jacqueline Bisset told us she enjoys being



Encino's Tony Orlando and Dawn (Telma Hopkins and Joyce Wilson) at their sensationally successful Riviera Hotel opening in Las Vegas.



(Left photo) Neil Simon and wife, Marsha Mason, arrive at Music Center opening of "The Wiz." (Right photo) Martha Raye makes a point to Rock Hudson while host Richard Hendrick looks on at party the latter gave in the Valley for Martha.

busy. While she's playing a thinly disguised Jackie Onassis opposite Anthony Quinn in "The Greek Tycoon," in New York, she'll be commuting on her days off to "The Deep" in the Virgin Islands (that's a misnomer, since Hugh O'Brian was there). Before you could say "Heeere's Johnny," Carson and his Joanna and Ricardo Montalban and his Georgiana, left the party ("Too crowded"). Some first nighters like Jane Wyatt, Cher and Gregg Allman, and Jack Nicholson never made it to the midnight supper.

Some who did swing and rave about "The Wiz" to producer Ken Harper were Marsha Mason and Neil Simon,

Sally Kellerman, whom no one can accuse of overdressing (shirt, slacks and a kerchief over her head on this occasion), Patty Duke and John Austin, Eletha and Peter Finch, and songstresses Della Reese, Carmen McRae, and Leslie Uggams.

\* \* \*

The town's hottest romance is that of songstress Toni Basil and actor Dean Stockwell.

\* \* \*

Carmel Myers, a femme fatale for over 50 years, was honored at Walt Disney Studios with a film festival preceded by cocktails and a buffet. Why



# AMERICA ON STAGE

## Theatre Dance & Music Memorabilia Collections

In addition to my efforts on behalf of my Rosemary Awards for 1976, I am proud to have been a very minor participant in this marvelous affair.

First off—this great show is all free and is a real collectors dream. Hollywood is represented by the huge 5x9 ft. original painting Bob Harman did for his book "Hollywood Panorama." He worked on it for over ten years and the painting is hung alone on one wall facing a great room full of other theatre history.

The American Film Institute, a very big part of the doings, keep a continous show going in a most original Chautauqua Tent Show-like room. One feels transported back into time.

If you are in Washington this Summer, Fall or Winter—do not miss it. You will love wandering through the many rooms which contain these valuable relic's of the 200 years of America's world of entertainment.

by Tom Fulbright

A note in New York theater programs of the 1920s, '30s and '40s recommended that theatergoers save their *Playbills*—not only as valuable memorabilia in years to come, but also in order to settle future questions about who played what, and when. It now appears that Americans have saved far more than programs during two centuries of performing arts. Valuable collections of theater, dance, opera, music, vaudeville, circus, minstrel, puppet and movie memorabilia are owned by institutions and individuals throughout the country, and a selection of these materials will be displayed in the exhibition, *AMERICA ON STAGE: 200 years of performing arts*.

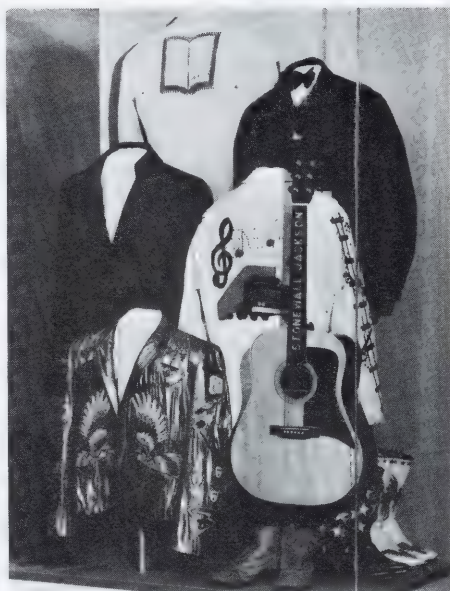
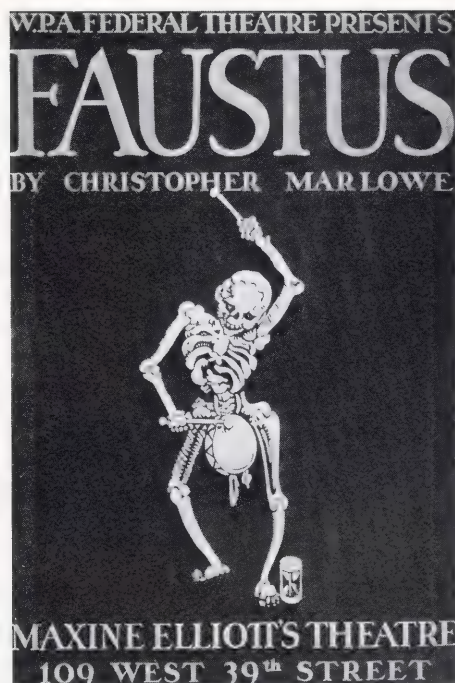
For more than a year, "AMERICA ON STAGE" Project Director Gene Baro and a small staff of researchers have traveled the country examining these collections and selecting more than 1,000 items to be displayed in the year-long exhibition at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The exhibition is funded by a grant from IBM.

Representative items on loan to the exhibition include the corrected playscripts of Clyde Fitch's *Nathan Hale* from the Amherst College Library, Duke Ellington's baton from the Ellington Estate, ceramic figurines of Caruso in his principal roles from the Metropolitan Opera Archives, Eugene O'Neill's Nobel Prize certificate from Yale University, a collection of sheet music published in the Confederacy from Broadcast Music Incorporated, Norman Bel Geddes model of *Dead End* from the University of Texas at Austin, Punch and Judy, 1850's hand puppets from the Detroit Institute of Arts, photographs and memorabilia of the W.P.A. Theater from the National Archives and George Mason University, Fairfax, Virginia, Boris Aronson's set rendering for Archibald MacLeish's Pulitzer Prize winning play, *J.B.*, and Erte costume designs for *George White's Scandals* and the *Ziegfeld Follies*, from the Metropolitan Museum of Art. Δ



Lillian Russell, one of the most popular singing actresses in New York from the 1880s through the first decade of the 20th century, was famous for her hourglass figure and lavish costumes. This photograph of her as "The Grand Duchess," and the crown she wore in the part, both courtesy of Boothbay Theatre Museum, Boothbay, Maine, are displayed in the exhibition, *AMERICA ON STAGE*.





The Federal Theatre unit headed by Orson Welles and John Houseman produced a striking version of Christopher Marlowe's *Dr. Faustus*. The tragic Faustus was Welles' first major role. The Faustus poster, lent by the Library of Congress collection at George Mason University, Fairfax, Virginia, and other memorabilia from the Federal Theatre, are displayed in the exhibition, *AMERICA ON STAGE: 200 years of performing arts*, which opened in January at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

This Harlequin puppet, lent by the Detroit Institute of Arts, was made by Daniel Meader in the last decade of the 19th century and was used during his travels in California. Originating in the Italian Commedia Dell'arte more than 400 years ago, Harlequin is the classic comic figure in western theater. The Harlequin is one of an unusual collection of marionettes displayed in the exhibition.

Five historic opera costumes were worn by (left to right) John McCormack as Ottavio in *Don Giovanni*, Clara Louise Kellogg and Gladys Swarthout in the title role of *Carmen*, Jean de Reszke in the title role of *Othello* and Kirsten Flagstad as Else in *Lohengrin*. (Courtesy of the Metropolitan Opera Archives)

This collection of country music memorabilia is displayed in the Bicentennial exhibition *AMERICA ON STAGE: 200 years of performing arts* open through 1976 at the John F. Kennedy Center for the Performing Arts in Washington, D.C. These items are associated with country music performers Jimmy Rogers, Rex Allen, Dave Dudley, T. Texas Tyler, Johnny Cash, Roy Rogers, Dale Evans, Whitey Ford, Patsy Montana and Stonewall Jackson. (Courtesy of the Country Music Hall of Fame and Museum, Nashville, Tennessee.)

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On the scene...



With Lee Graham



## UNIVERSAL'S BIG BASH

The following night was the official opening of the award-winning, record-breaking musical with an unheard of \$3 million advance. In direct contrast to the formal and elegant ANTA soiree, Universal (the studio is making the film version of "Chorus Line" next year) hosted a fun, funky party at Studio One.



Lauretta and Marty Feldman dressed for an informal evening.



Natalie Wood and Robert Wagner



Liza Minnelli and Jack Haley Jr. congratulate a "Chorus Line" cast member, Andy Keyser.



Candice Bergen and Joel Shumacher.



Star Donna McKechnie and choreographer-director Michael Bennett doing some fancy stepping at Studio One. They'll be wed the last of September when she leaves the cast of "Chorus Line."



# Fanfare for a Chorus Line

## ANTA BENEFIT

The biggest event in ANTA's history followed their benefit performance honoring Helen Hayes, which raised \$50,000. Miss Hayes was the fourth performer to receive ANTA's National Artist Award, presented onstage following the performance. Then 1,000 people traipsed from the Shubert Theatre to the plaza of the Century Plaza for a black-tie champagne supper dance.

Watching the luminous quality of the tiny 5-foot star, it struck me she is the only remaining active theatrical legend. When she achieved theatrical immortality 18 years ago, having a Broadway theatre renamed the Helen Hayes in honor of her 50 years in the theatre, she exclaimed, "An actresses' life is so transitory! Suddenly you're a building!"



Here from her home in Nyack, N.Y., Helen Hayes was escorted by her 16-year-old grandson, Charles MacArthur. When she received her award from Loren Green, ANTA West president, she said, "The theatre has always been my home . . . my life."



Since Burt Bacharach was out of town, his wife, Angie Dickinson, was escorted by Earl Holliman.



Lucie Arnaz with her mother and stepfather, Lucille Ball and Gary Morton.



Dani and David Janssen.



June Haver and Fred MacMurray.



## Scene

JACK ONG

### ON FILM



**THE OMEN**—Gregory Peck, Lee Remick and David Warner are among the victimized in this first-rate suspense thriller by David Seltzer, whose original screenplay doesn't leave much for one to imagine but is still full of shocks. The camera work, music and visual effects are excellent.

**MURDER BY DEATH**—At last ... all the stars in an "allstar cast" get roles that are more than cameos. Neil Simon's spoof on popular fictional detectives and their mystery solving comes off with a good share of laughs, lots of style and very nice performances.

**ODE TO BILLY JOE**—In a film that draws its story and promotional hoopla entirely from a song, it seems peculiar that the music score is the one weak spot in an otherwise pretty good movie. Bobbie Gentry's hit ballad, in fact, is heard only briefly over the opening titles and finale; Jimmie Haskell's pleasant arrangement of the song accompanies the end titles. But Michel Legrand was responsible for the bulk of the score, which, like most of his others, should be tossed off the Tallahatchie Bridge.

**LOGAN'S RUN**—The story isn't science fiction at its best, but the movie is big, glossy and entertaining. And there's enough fast action under the domed tomorrowland to help you overlook the misdirected acting.

### ON STAGE

**CIVIC LIGHT OPERA**—It's three big musicals at once for CLO: "The Wiz" continues down the yellow brick road at the Ahmanson; "Kismet" plays through the 21st at the Dorothy Chandler Pavilion; and the astonishingly successful "A Chorus Line" creates ticket lines at the Shubert.

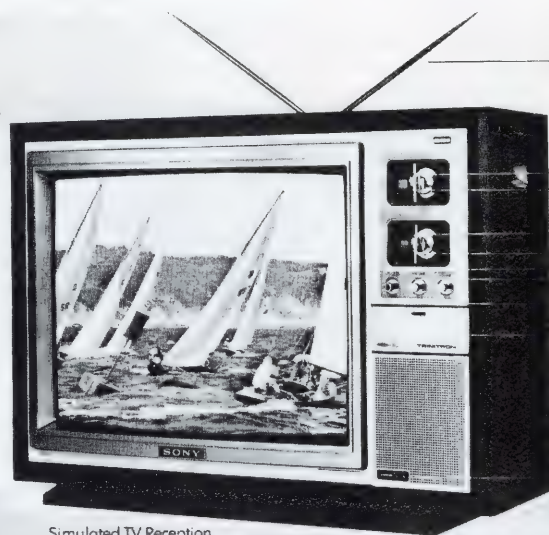
**THE ROBBER BRIDEGROOM**—West coast premiere of the sassy musical by Alfred Uhry and Robert Waldman. Directed by Gerald Freeman, the production opens the 10th season of the Mark Taper Forum. Through the 29th. △

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# Tinseltown Treasures find new home in Buena Park Museum

Remember the Hollywood of old, when movie stars were movie stars and Tinseltown with all its glitter and glamor was considered the center of the universe. Almost nothing has changed.

Hollywood lives on, just as you remember it, if not where you remember it. Part of what's left of the old Hollywood now resides in Buena Park at a unique museum called Movie World.

rigged to only move 20 feet up and down). Also, Fate's incredible submarine, a rocket powered train and his bicycle balloon. A gleaming, white convertible with the words "New York to Paris" emblazoned on the side is also in the display. The car was driven by the movie's hero and eventual winner of "The Great Race," actor Tony Curtis.

There are many other famous cars in the museum, over 100 of them.

But Movie World is filled with more than cars. Science-fiction movie buffs who visit the museum will be greeted by Robby the Robot, a \$125,000 creation of nuts and bolts, who starred in a number of movies including "Forbidden Planet" and "The Invisible Boy."

Other science-fiction movie memorabilia includes a giant "Death Ray" machine used in the movie "Atlantis, the Lost Continent," and a movie set and styrofoam dinosaur egg from "Planet of the Apes."

Movie World is also a study in contrast. Walk down one aisle and you'll see Shirley Temple's famous candy cane chair from her movie "Bright Eyes." Walk down another aisle and you'll see a different kind of chair, this one gruesome and deathly (but only in the movies) a portable electric chair created by MGM tech-



**MOST LUXURIOUS ROLLS ROYCE** in the world is this "Dutch" Darrin designed Rolls built in 1936 for the Italian Countess DeFrazzo. The sleek and elegant car is valued at \$250,000 and is seen in Universal's motion picture "Lombard and Gable" now being shown throughout the U.S. Car is one of over 100 movie, classic and celebrity cars on display at Movieworld "Cars of the Stars" Museum in Buena Park.

Movie World really represents one man's life-long love affair with Hollywood. The man is Jim Brucker, owner and curator of the museum. His multi-million dollar collection of movie memorabilia is one of the largest to be found anywhere outside a major motion picture studio.

Movie World is a haven for the unique, the glamorous and the frivolous. Fitting all three categories in the museum are all the marvelous machines used in the motion picture "The Great Race." The display includes both of Professor Fate's Hannibal 8 cars (one of them hydraulically

Many of the cars were formerly owned by Hollywood stars and other celebrities, among them: Charlie Chaplin, Clark Gable, "Fatty" Arbuckle, Rita Hayworth, Jack Benny, Jayne Mansfield, Richard Arlen, The Beatles, Al Capone and Ma Barker.

Others are stars in their own right, having appeared in hundreds of movies and television series including: "Funny Lady," "The Day of the Locusts," "The Other Side of the Mountain," "St. Valentine's Day Massacre," "The California Kid," "The Waltons," "Happy Days," "Banacek," and "My Mother the Car."



icians for "The Traveling Executioner" starring Stacy Keach.

The western horse opera is well eulogized in the Movie World museum with sets and props that span more than 50 years of movie making. A Hollywood style statue created from paper and glue portray actor Glenn Ford and an unknown Indian, a prop from the motion picture "Cimarron." There's a huge, old, wooden train engine on display, a timely reminder of "How the West Was Won," by the movie of the same name. And, from another movie era, an entire scale model battle scene from Errol Flynn's "Charge of the Light Brigade."

There are rows of movie miniatures to see in the museum, including miniature airplanes, towns and a complete Japanese and American naval fleet in miniature from the movie "Tora, Tora, Tora." Probably the most famous movie miniature of all time is that of "King Kong" chained to the New York stage on which he was presented to the world in the movie classic. King Kong in miniature is one of the museum's most prized artifacts.

Among the more bizarre items to be found in the Movie World museum is a torture rack, a veteran of at least



18 movies and television shows, a six-ton wooden catapult which hurls rocks and fire bombs and did just that in the Hollywood motion picture epic "Ben Hur."

One of the long-time stars of the MGM prop department now on display at Movie World is an electronically controlled buzzard. The old buzzard was used in movies and television for more than 20 years before he was finally retired.

A chariot used by Elizabeth Taylor in "Cleopatra," a wicker cart from the "King and I" and a sleigh used in two Sonja Heine movies represent various forms of movie set transportation through the years. Other unique examples include: A cannon from which humans can be shot, from the movie "Jumbo"; a fiberglass, life-size copy of Jumbo the elephant, also from the movie, and a 14-foot "miniature" ferris wheel featured in numerous motion pictures.

In all, there are hundreds of sets, props, movie miniatures and "cars of the stars" to be seen in the sprawling museum, and the exhibits are ever-changing as more memorabilia is gathered. As far as Jim Brucker is concerned, there will always be room for more of Hollywood in his Buena Park museum. △



**REALISTIC MINIATURES** are these movie prop battleships and fighter airplanes salvaged from the motion picture epic "Tora, Tora, Tora." Actual movie miniatures are just part of the Hollywood memorabilia on display at the Movie World "Cars of the Stars" Museum in Buena Park. Hundreds of movie sets, props and movie cars make up the largest collection of Tinseltown treasures to be found anywhere outside a major motion picture studio. Collection includes the actual "King Kong," "Robby the Robot" and the entire set of imaginative vehicles used in the movie "The Great Race."



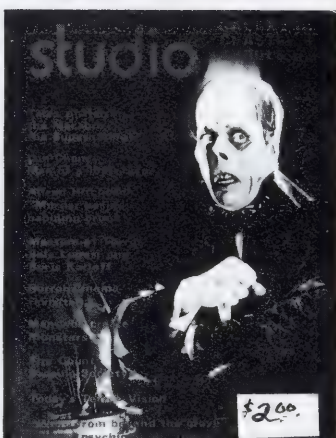
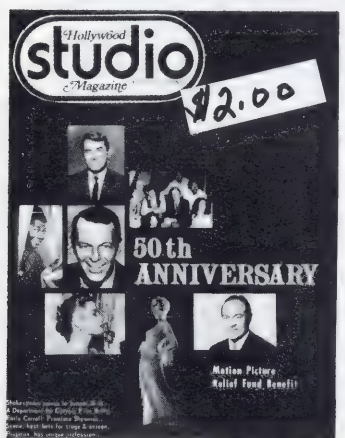
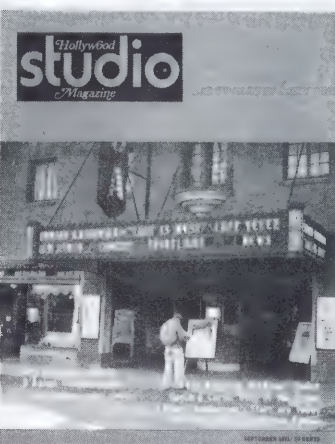
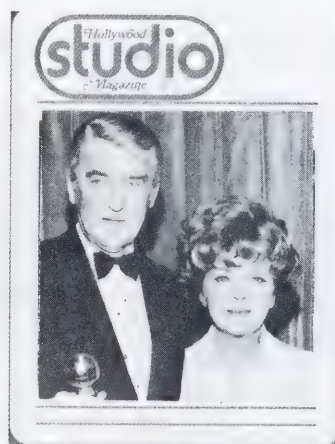
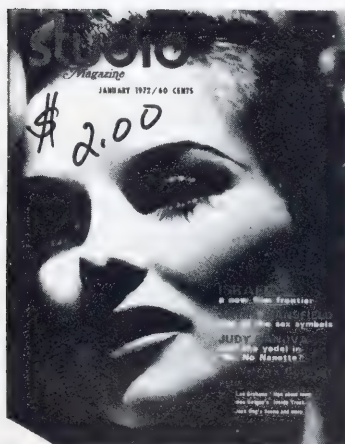
**KING KONG**, the ferocious breast-beating ape that tore New York city apart on celluloid, (and is soon to re-appear on the screen in a new "King Kong" movie) is appearing daily and nightly at Movie World "Cars of the Stars" Museum in Buena Park. Visitors to the museum will see the monster ape just as he appeared in his famous 1930's motion picture classic, and may be startled at his size. King Kong is just one of the hundreds of actual props, sets and movie miniatures you can see up close at the world's largest private collection of Hollywood memorabilia.



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### #52 ADVENTURE

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## Don Ray TV moves to new headquarters

Doris and Haig Varian, owners of Don Ray Television and Appliances, a landmark for the past 26 years at 4257 Lankershim Blvd., will be moving to their own building in North Hollywood at 10634 Magnolia Blvd., about August 15.

This is a convenient, new location and only a short distance from the former store. Telephone numbers will remain the same, 763-9431 and 877-4692.

For many years they have worked very closely with practically all of the major studios and have built up an excellent reputation with them for fair dealing.

They are looking forward to continuing their service to the studios and personnel, and feel that they can provide better service to them at their new and larger location.

### "Evil in the Deep" Continued

dreams—and wanted to do her best to help make them a reality. She was more than willing to come down to Los Angeles with me and give the movie producing business a try. We came down here, short on cash, but long on dreams. My first job was doing some more promotion pitches for a cosmetic company. And then I formed my own film company with a couple partners. Later, I went out on my own with Golden Films. Now, we're distributing, and going into production shortly. Our current release, "Evil In the Deep" with Stephen Boyd is being booked all over the world. We've got one of the most beautiful color ballet spectacles ever put on film in "Dr. Coppelius" starring Walter Slezak, and then there is the entertaining "No One Will Notice She's Naked" starring Pamela Tiffin, filmed in Italy and Denmark."

"We're also involved with Producers Group which will produce films for our organization and we're enthusiastic about a diverting epic "Thunder Mountain" dealing with southern moonshine running."

Judging from all the activity at Golden Films, it looks as if everything is coming up golden for Don Reynolds these days! △

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### 1977 U.S.A. FILM FESTIVAL

The Seventh Annual U.S.A. Film Festival will be held on March 25 through April 3, 1977 in the Bob Hope Theatre on the campus of Southern Methodist University in Dallas, Texas.



# USC FILM MAKING WORKSHOP

The summer of 1976 will mark the tenth anniversary of the one-of-a-kind filmmaking workshop offered by the University of Southern California's Division of Cinema and Universal Studios.

Since its founding a decade ago, more than 400 students have participated in the program, the brainchild of Universal's Vice President Albert A. Dorskind and USC's Dr. Bernard Kantor, chairman of the Division of Cinema.

The students have come from throughout the U.S. and from many foreign countries, including Mexico, Canada, England, Australia, Nigeria, Israel, Egypt, and Iran.

Enrollees in the six-week summer course study at the studios and on the USC campus, spending two days a week on the Universal lot and the remainder of the time at USC.

For the seminar in motion picture business, students—working with both USC faculty and Universal's professional filmmakers—spend Tuesdays and Thursdays on the Universal lot.

After a preliminary observation of sound stage procedures, students participate in discussion groups, seminar situations, lectures, film screenings, and question-and-answer sessions. This part of the program covers script writing, story analysis, camera and sound techniques, set design and construction, laboratory procedures, motion picture production, and studio management.

Last summer, the students sat in on the making of Universal's recently released movie, "The Hindenburg." They talked with the crew about the special effects involved in making the film.

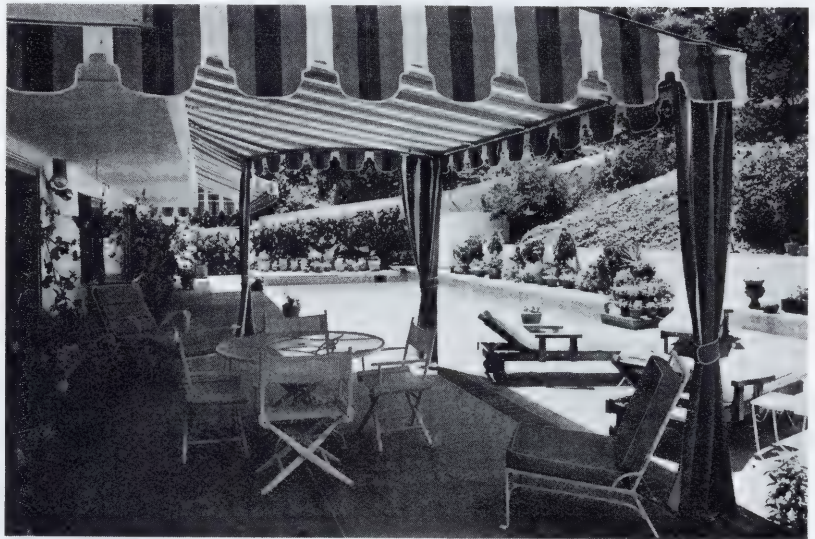
The students also met with "JAWS" director Steven Spielberg.

## Hanna, Barbera to Place Star in Walk of Fame

Various characters created by William Hanna and Joseph R. Barbera in attendance when the two producers placed star in Hollywood Blvd's Walk of Fame at 6753 Hollywood Blvd.

The ceremony honored Hanna-Barbera, producers of such animated figures as Scooby-Doo, Yogi Bear, Huckleberry Hound, Quick Draw McGraw, Fred Flintstone and the Banana Splits. Hanna-Barbera Productions has produced more than 100 TV series and 23 specials since 1957, collecting seven Oscars and eight Emmys, among other awards.

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# Rosemary Awards for 1976



Erik Rhodes will receive the same 'special' award given to May West in 1975. This is Miss West with Barry O'Neil in a rare scene from her stage play 'Sex'—



MISS KENYON with RUDOLPH VALENTINO in *Monsieur Beaucaire*—this film along with several others were engraved on her award.

By Moody Po Cook.

Three great ladies of the silent screen and one 'lone male' of a later era, have been selected as the 1976 Bicentennial year Rosemary Awards by the Tom Fulbright Association, which has been in operation now for six years. Doris Kenyon, Sally Phipps, May Allison and Erik Rhodes.

Mr. Rhodes will receive one of the three special awards given to the players of the early sound features as one who saved many a film from disaster with a great performance. Mr. Rhodes still has a magical touch in his comedy and has given all of us a sparkling memory to cherish. The others were presented to two other great performers, Miss Mae West & comedian Butterfly McQueen. It was in a critical time in our history when they helped bring us happiness when the world looked so dark.

The first award this year was presented to Miss Kenyon at her home in Beverly Hills where she has lived for many years, almost within sight of the home of the first Rosemary star, Mary Pickford. Anthony Slide of the Film & Television, Study Center will give the

award. This Rosemary has a great personal interest to Tom Fulbright, who founded and still heads the Awards. In 1921, Famous Players-Lasky sent a film company to Asheville, N.C., to do location scenes for 'The Conquest of Canaan' a Booth Tarkington story. Miss Kenyon, Thomas Meighan, Diana Allen were in the company along with the director, R. William Neil. Asheville is Fulbright's hometown and he remembers the occasion with joy: Miss Kenyon also remembers and says it was one of her very happy times, 'I actually walked on Violets she recalls. Thomas Wolfe later wrote 'You Can't Go Home Again' and it is true. One can hardly recognize that beautiful place which was called 'The Land Of The Sky.' What a shame those wonderful location films were not all preserved. Recently Fulbright had occasion to be in touch with the Asheville, Chamber of Commerce and they also regret such an oversight and became so interested they published a letter where Fulbright had instigated a search for a print of the 'Conquest Of Canaan'—but nothing came of it. I think that State Historical Societies should take note and start keeping such films in their vaults. Miss Kenyon

May Allison. From a very old Photoplay in three of her films.



Beautiful DORIS KENYON



Sally Phipps in 1927 when she had been voted a 1927 Wampas Baby Star.

has also taken an active part in the search.

Miss May Allison will receive her award at her home in Ohio. Dr. Gerald Hamm of Philadelphia will fly out to present it. This is another very sad thing, all the young fans cannot see what a lovely star she was in those bygone days. Miss Allison at this time is just as lovely, but how the fans would have loved 'Fair And Warmer' as well as the great films she made with Harold Lockwood.

Miss Sally Phipps will be a surprise to most fans. There has been a search going on for her and she was most surprised to hear of it. After the award—fans will be welcome, to her address. Miss Phipps lives in one of the most historical American spots and she tells a very amusing story as to how it came about. Over 20 years ago on a world trip she was seeing a few friends in Tokyo. One friend told her of this lovely place and on her return to America she visited it and is still there!

Anyone wishing to know about the events to take place later this year, can write the Rosemary Award Association at 1211 Rally Ave. Greater Capitol Heights, Maryland—20027. Δ



# Cinema Chat

WHAT WERE THEY DOING  
SIXTY YEARS AGO...

by Doug. Elmo Brooks



## Kathleen O'Connor

Nearly 60 years ago, at their private theater at 22 Soho Square, London, W.1. the F.B.O. organization was presenting a trade show of a mystery serial title—"The Lion Man." The Lion man, a mysterious and sinister looking character was not a menace.

It was a type of silent screen Lone Ranger, in a sense, with those early days of true motion picture perils.

Abounding in action and real thrills, this series was super in its day, in 18 episodes.

Kathleen O'Connor as the heroine has a very lively time as the representative of a New York Journal, the editor of which is keen on securing the most sensational stories.

# Beautiful Allene from Texas



Allene Ray was the brave heroine of the Patheserial "Sunken Silver" and also "Melting Millions." Allene once modestly remarked that most of the girls born in Texas either win a beauty contest or land in the movies. Allene, being endowed with beauty and talent did both. She won a beauty contest promoted by Brewster publications of America, and thereafter became a star of the silver screen. Allene entered pictures in 1919 and her first picture was "Honeymoon Ranch." Stage experience in a musical comedy, San Antonio, Texas. Appeared in 14 serials for the Pathe organization, including, "The Way of A Man" ... "The Green Archer" ... "Snowed In" ... "The House Without a Key" ... "Melting Millions" ... "Hawk of the Hills" ... "The Man Without a Face" "The Terrible People" ... "The Yellow Cameo" ... "Overland Bound," etc. Real name, Allene Burchm born in San Antonio, Texas, with blond hair and hazel eyes. Her hobbies at that time were all athletics and riding. Educated at San Antonio and Fort Worth High schools. Born January 2nd, 1903.

Kathleen disguised in male attire, elects to act as a private detective, and she becomes, as one may expect, involved in a series of startling adventures. The heir to a very wealthy man so offends him that he has another will drawn-up, but the lawyer employed to do this is a rascal, working in with both sides. The newly-made will is stolen, and the newspaper girl (Kathleen O'Connor), makes a search for it in the rooms occupied by an actress who is a friend of the young man, who thru her has offended his rich relative.

Discovered in her rooms, the lady journalist, after a fierce struggle with the actress, escapes thru the window, letting herself down by a rope, which however is cut by the conspirators ere she can complete her descent, and she falls a considerable distance.

It is in the second episode that the mysterious Lion man makes his appearance. Mounted on a fine horse, he always wears

the mask of a Lion's head, which gives him a weird, not to say terrifying aspect. He really plays the role of a good fairy, who always turns up at the psychological moment. This was a great series from Universal studios. The man behind the mask proves to be Mack V. Wright, an intrepid stunt man who was often assistant director. Kathleen and Jack Perrin (handsome Jack), worked for nearly 8 months on this thriller series. Kathleen was not always a Universal star.

When she finished at the Notre Dame Academy in Cleveland she went to work in the telephone exchange. A friend happened to enter her photograph in a contest to discover the most popular and prettiest girl of the various professions.

Kathleen O'Connor won the prize as the most popular telephone operator. Mr. R.V. Day of the early "ESSANAY" Company offered her a chance in pictures. A year later after haunting the studios, she got a chance with "Keystone," and was soon put on the

Continued on Page 38



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Please send copy to Hollywood Studio Magazine, P.O. Box M, Sherman Oaks, Calif.

## BOOKS-MAGAZINES

THE FILM COLLECTOR'S REGISTRY has everything! Articles, photos and ads from film collectors all over the world. Our 8th year of publication. \$1.00 for latest issue, FCR, P.O. Box 66393, Houston, Texas, 77006. (8-9-10-11-'76)

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IN THIS ISSUE—BACK ISSUES of Hollywood Studio Magazine. Check your reference needs. Some issues we have only a very few left. \$1.50 each. and \$2.00 each

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# CLASSIFIED SECTION

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FOR SALE: Thousands of rare original movie stills, candid and news photos, from huge private estate. Bogart, Gable, Robinson, Grable, Turner, Bergman, Coogan, Ball, Stanwyck, Blondell, Flynn, and many more. \$2.00 each. No lists. Be specific. Tal Kanigher, Box 6294, Burbank, Calif. 91505 (8-9-10-11-12-2-'77)

World's largest selection color, B/W, at-home, portraits, candid: Judy, Liza (also club), Monroe, 500 other stars. Also posters, lobby cards, clippings, old records, books, costumes. Approvals sent. S.A.S.E.: Barr, 16 Sandpiper, Seabright, N.J. 07760. (2/76—2/77)

Looking for action prints of the stars 8 X 10 or larger. Earl Neal, 6102 Homewood Ave. Buena Park, CA 90621. 8-9-'76)

## FILMS FOR SALE

The Big Reel has more than 5000 used movie films for sale from collectors worldwide. Send \$1.00 for latest issue. The Big Reel, Summerfield, N.C. 27358. (4-5-6-7-8-9-10-'76)

## MOTION PICTURE FILMS

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DISCOUNT. Super-8 & 16mm movie supplies. Free catalog. Coastal, Box 37365, Jax, FL 32205 (8-9-10-11-'76)

Castle, Ken, Columbia films at below retail prices, not used items. Super sale now, Free information. Write Ohio Film Sales, 1460 Lake Rd., Conneaut, Ohio 44040 (8-9-'76)

Will buy or trade for 16mm prints of any Jolson, Cantor, Garland features or shorts—Ted Schuster 42 Winnipeg Rd. Weston, Ontario, Canada (8-9-76)

## WANTED TO BUY

Wanted: Autographs or personals on James Dean. Connie Argeris 3723 Cedar Ave., Long Beach, Ca 90807. (5-6-8-9-'76)

I wish to obtain pin-up or cheese-cake photos of Priscilla Lane, Joyce Jameson, and Patty McCormack. Will pay good price. James Akiyama, 5323 Keikilani Circle, Honolulu, Hawaii 96821.

Wanted: 16MM feature films of Betty Grable, Garland, Hayworth. Send info to: Neil McAuliffe, 1726 Kalo Dr., No. E, Honolulu, HI 96815.

Wanted to Buy or Trade: Betty Grable Items. Lots of 30-40's material on all other stars for trading. Louis Truxillo, 815 Toulouse St., New Orleans, La. 70116. (5-6-8-9-10-11-12-'76—2-3-4-5-6-'77)

Wanted: Any materials on films of William Inge—"Come Back Little Sheba," "Picnic," "Bustop," "Dark at the Top of the Stairs," "Splendor in the Grass," "All Fall Down." Art McClure, 304 Jones Ave., Warrensburg, Mo. 64093.

CLIPPINGS/PACKAGES made up on all personalities. You Name It Want material Bette Davis & Frances Drake. Tom Stuto, 27 Evans Rd., Stoneham, Mass. 02180 (6-8-9-10-'76)

Wanted: Material on Vera-Ellen, Senta Berger, Rita Gam, Brigitte Bardot, Barrie Chase, Yvonne Craig. David Randall, 655-31 Belle Terre Rd., Port Jefferson, N.Y. 11777. (8-9-'76)

WANTED: SUSAN HAYWARD radio, TV interviews, "This is Your Life," "Person to Person," "I'll Cry Tomorrow" L.P., "Mame" souvenir program. "Heat of Anger," "Say Goodbye Maggie Cole" photos. Letters, autographs. Georgia newspaper clippings, photos. Write details June Johnson, 304 South Brixton Road, Garden City, New York 11530. (8-9-'76)

Want information on where to join a Bing Crosby fan club. David Currington, 1 Ivy St., Greenacre, N.S.W. Australia 2190. (8-9-'76)

WANTED: Three Stooges items, ANYTHING, posters, photos, comic books, toys, bubble gum cards, films, etc. Douglas Wright, P.O. Box 4228—Anaheim, Calif. 92803

WANTED Stills of Robert Conrad in early (1965-1967) episodes of "Wild Wild West." E. R. Menges, Box 674, Hollywood, CA 90028 (8-9-10-'76)

WANTED: Material on Joi Lansing, Cleo Moore, Mari Blanchard, Mamie Van Doren, Barbara Nichols and Mara Corday. Bobby Franklin, Box 558 Clarksville, GA. 30523 (8-9-'76)

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Wanted: ALICE FAYE material. Photos, stills, clippings, sheet music, etc. M.A. Cwill, 3 Rogers St., Kingston, N.Y. 12401. (8-9-76)

WANTED! Will buy original material on silent star MABEL NORMAND. Posters, autographs, letters, etc. Send information to: Donald Metcalf, 4822 South 4th Street, Louisville, Ky. 40214 (8-9-76)

Wanted to Buy in perfect mint condition, complete copies of these magazines: Screen Thrills Illustrated; numbers 2,3,10,, Wildest Westerns numbers 1-5, Spacemen Magazine No. 1,3,4,7, Nostalgia Illustrated Dec. 1974, Jan. 1975 issues. Will pay good price for each issue. Francis Lee Bolio Box 198, Cornish Flat, New Hampshire 03746 (8-9-76)

## MISCELLANEOUS

OLD RADIO SHOWS on tape. Most have original commercials. Low as \$1.87 per hour. Catalog \$1.00. PHANTOM EMPIRE, 2500 Pennington, st., Houston, Texas 77093 (8-9-10-11-'76)

James Dean material: Send \$1. For list. Cine-Archive, 25 Rutland Court, Hove, Sussex England. Also Mags/photos, Monroe, Garland, Astaire, etc. State wants. Mr. C. Simmons, 25 Rutland Court, New Church Road Hove, Sussex BN3 4AE England. (8-9-76)



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As "All American as apple pie," in her thinking, Glo brings to mind the American spirit of independence. She has those enduring qualities of persistence and oh, she's so inquisitive.

In private life Glo is Mrs. Marion G. Davis. She has raised a family and now in her spare time she and her husband take off for all corners of the world.

They are always searching for new areas to visit, the latest being Sardinia and Corsica. And, when she finds any free time, Glo can be found looking for new and interesting people to write about for Hollywood Studio Magazine.



GLO DAVIS

A true film buff and a movie historian, Doug. Elmo Brooks is fondly known as "Mr. Nostalgia." He has a vast collection of old and rare photographs and news clippings he has accumulated over the years. He is especially interested in the first Tarzan, Elmo Lincoln, and has collected an incredible amount of information on him.

He sees to it that the stars of the past are not forgotten. His "In Memoriam" salutes to Pearl White and Brian Donlevy make us wonder who he will choose to honor next. Doug, a native of England, resides in Tottenham with his lovely wife, Ivy May. He keeps us in touch with the past through his "Cinema Chats."



DOUG. ELMO BROOKS

### CINEMA CHAT — Continued

three-day guarantee list. Later Kathleen worked with Toto the Clown with "Rolin," and later worked with J. Stuart Blackton. After making several pictures with Tom Mix she was offered a contract with Universal.

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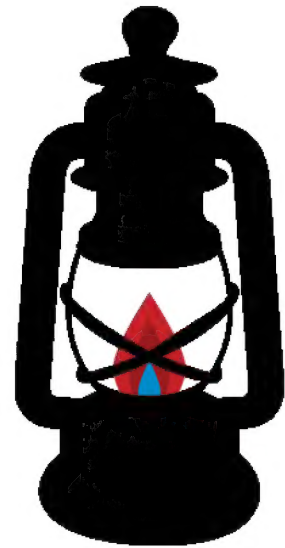


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